Intangible Cultural Heritage Update

News and Notes on Newfoundland and Labrador's Intangible Cultural Heritage Program



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Heritage Foundation of NL

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Memories of Petty Harbour Wanted for Oral History Project

Do you have memories about the concerts, times and social customs in Petty Harbour? The Heritage Foundation of Newfoundland and Labrador (HFNL) and the Petty Harbour Maddox Cove Heritage Museum are launching the Petty Harbour Oral History Project, and want to talk to you.

Collected stories will be made available through a public website, and will also be archived at the Petty Harbour Maddox Cove Heritage Museum. Researchers have started to interview locals, and are looking for more people to share their stories.

"We are looking for anyone with a connection to Petty Harbour who would be willing to share their memories," says folklorist Dale Jarvis, with the foundation. "From recollections of the town's social life to tales of the community concerts, if you have been involved in the community we would love to hear from you."

The oral history project is part of HFNL's ongoing Intangible Cultural Heritage program.

The program works to safeguard the living heritage of the province for present and future generations everywhere, as a vital part of the identities of Newfoundlanders and Labradorians, and as a valuable collection of unique knowledge and customs.

As part of the 6th Annual Arts and Heritage Festival, a "Memory Store" recording booth will also be set up in an old fishing store in Petty Harbour, where family members and friends can interview each other.

If you would like more information or are interested in being interviewed for the project please contact Heritage Intern Terra Barrett at (709)739-1892 ext. 5 or terra@heritagefoundation.ca.

Photo of Petty Harbour by Terra Barrett.

Fishing For Folklore: An Introduction to Intangible Cultural Heritage
Petty Harbour Maddox Cove Community Centre
Tuesday, September 2nd - Friday, September 5th, 2014

Length of Workshop: 4 days, 9:00am-4:30pm each day

Cost: $250 (includes all breaks, lunches from Wed-Friday, course materials, workbook).

Proposed Audience: This intensive workshop is intended for museum employees, cultural workers, members of heritage committees, researchers, and anyone interested in folklore field research and planning.

Description: In cooperation with the 7th Annual Wooden Boat Conference, the Heritage Foundation of NL is running a four-day intensive introductory workshop on intangible cultural heritage in the historic fishing community of Petty Harbour Maddox Cove. Participants will learn about planning an ICH project, writing field notes, oral history interviewing, safeguarding traditional crafts and skills, creating memory maps of communities, documenting traditional boatbuilding techniques, public folklore programming, and report writing.

Participants will be required to bring pencils and pens, all other materials supplied.
While not mandatory, participants are encouraged to bring a laptop and any kind of digital camera.

The workshop will be run by Dale Jarvis, the Intangible Cultural Heritage Development Officer for the province of Newfoundland and Labrador. He holds a BSc in Anthropology/Archaeology from Trent University, and a MA in Folklore from Memorial University. He has contributed as a board member and volunteer to many local arts and heritage organizations. Local experts and special guests will present on various themes throughout the week.

Participation is limited to the first 12 paid registrants.

REGISTRATION DEADLINE 15 AUGUST 2014.

For more details, call Dale Jarvis at 1 (888) 739-1892 ext 2, or email ich@heritagefoundation.ca

To register, complete and mail registration form with cheque or money order for $250 made payable to "Heritage Foundation of Newfoundland and Labrador" to:

Heritage Foundation of Newfoundland and Labrador
PO Box 5171
St. John's, NL, A1C 5V5

Name: _____

Organization: _____

Postal Address: _____

Phone: _____ Cell:_____ Email:_____

HUM ON THE HUMBER: The Mill Whistle Project

By Janice Esther Tulk, Cape Breton University



Throughout its history, the Pulp and Paper Mill in Corner Brook, Newfoundland has been an important economic driver for the community and contributed significantly to the development of local identity. The mill whistle, a prominent soundmark in the Corner Brook soundscape, was originally used to mark shift changes at the mill and alert workers to trouble (particularly fire) in particular areas of the mill. Over time, it was deployed by the community to re-orient individuals lost in the woods, summon the volunteer fire brigade, commemorate lives lost through wars during Remembrance Day services, and celebrate special occasions like New Year's Eve. Hum on the Humber: The Mill Whistle Project is a sonic heritage and oral history project that attempts to document these functions of the Corner Brook mill whistle, as well as related expressive culture, preserving it for an uncertain future. Most recently, the project has revealed the role of the whistle in World War II, both as the signal for the Bay of Islands Home Guard to assemble in the event of enemy threat and as an air raid siren.

Since the Mill Whistle Project was introduced in the March 2012 ICH Update, there have been a few exciting developments. The first is that I've finally obtained a photograph of the whistle that sounds regularly in Corner Brook! During the summer of 2012, as I continued to record and listen to the whistle, I realized that I was hearing two different pitches during the 30 second bursts at 8am and 4pm. I thought that perhaps this was a function of the steam moving through it and that different pressures were creating different pitches. Curious about the mechanism producing sound, I thought perhaps I should treat the whistle like a musical instrument and attempt to identify its size, how many pounds of pressure were required to make it sound, and what pitch it was "tuned" to. This, of course, would require an interview with one of the engineers responsible for the whistle. Then, during an intensive week or so of interviews in June/July, a few of my research participants mentioned that they would like to see what the whistle actually looks like. I'm not sure why I hadn't thought of it myself, but I decided that I would attempt to obtain a photograph from engineering as well (since I was fairly certain I wouldn't be permitted to climb up on the roof myself). It took some time to make the appropriate contacts, but I was able to speak with an engineer in September 2013 and received a photograph of the whistle in October 2013. The picture was surely a surprise to many (though I was prepared for it after my interview in the engineering department): there isn't just one whistle, there are three. That one is large and two are small explains the different pitches that I was hearing.

In March 2013, I launched a website devoted to the project at www.whistleproject.com. There is much content still to be uploaded, but for now the site is home to an overview of the project, a map with recordings of the whistle pinned to locations throughout Corner Brook, and a blog tracking progress of the project. There are two features in particular that I would like to highlight. First, there is an upload page where community members can share their own recordings of the whistle and photographs of the Corner Brook Pulp and Paper Mill. Second, on the resources page, there is a colouring/activity sheet that can be used by primary teachers – students can colour the Mill Whistle Project logo and respond to the question, What does the Mill Whistle mean to you? In the coming months, additional content will be added on the various functions of the mill whistle through time, local expressive culture that is tied to the mill whistle, and results of the survey. I anticipate that this project will be a lifelong labour of love in my home town, which is why I am honoured to have received an Achievement in Community Excellence (ACE) Award – Heritage Individual for it at an awards ceremony in Corner Brook on May 14th. I hope that this project will challenge community members to think about sound as heritage, the impact of the paper mill on the sonic environment of Corner Brook, the ways in which the whistle permeated everyday life in the community, and what might be lost if the whistle were to disappear from the soundscape permanently.

The Grey Sock Update

By Nicole Penney

The ICH Office is currently planning a traditional skills project to coincide with the coming centenary of the First World War – the Grey Sock Project. The Grey Sock Project is still in the planning stages, and will hopefully be in place for Spring of 2015. One of its goals is to create opportunities to teach traditional skills in knitting, and then oversee the knitting of socks which will then be collected centrally and distributed to a worthwhile cause.

Attached here is an archival WWI sock pattern used by the Women's Patriotic Association of Newfoundland to knit socks for soldiers. The W.P.A was formed on August 31, 1914, when Lady Margaret Davidson, wife of the governor, called upon "the women of Newfoundland to assist in aiding the British Empire by providing the necessities needed by our soldiers at the front". Those in attendance passed a resolution to form a patriotic association with the object of helping the men of Newfoundland in the defense of the British Empire. Seven hundred women attended the first meeting.

Soon the W.P.A., located in Newfoundland's capital city, made a call out to the women of the island to start patriotic association branches in their own communities. The WPA's membership quickly grew and by the end of 1914 had reached 15,000. The knitting of socks by Newfoundland women and girls became a popular pastime, fingers working fervently to produce as many socks as possible for "our boys." Work parties were well attended across the island and it has been estimated that by the end of 1916, members of the W.P.A. had produced some 62,685 pairs of socks, 8984 shirts, 6080 pairs of cuffs, 2012 handkerchiefs, and 1731 nightshirts.

The members of the W.P.A were required to follow the pattern strictly, in order to produce the most comfortable sock possible. The knitting was loose to make them, "soft for marching feet" and they could not be too long, fold at the heel, or narrow too quickly. Before the grey socks, Newfoundland women were knitting with lower quality black and white wool that did not wear long enough. When the grey wool became available, which was carded, woven and worsted by up-to-date machinery, it soon became the standard for soldiers' socks. The Newfoundland grey socks soon garnered a reputation for being the best, to the point that soldiers from allied countries, fighting alongside the Newfoundlanders, would ask to buy or trade for their grey socks.

We will not ask our knitters to follow the pattern exactly, and we have actually faced some challenges with the archival pattern. For one, the pattern is not written for the modern knitter and some of the language is difficult to get around. Secondly, we are unsure of the weight of the original grey wool, so we've had to improvise with that. Thankfully, I've been working with a wonderful network of local knitters, such as Donna Clouston and Mary Ellen Wright, to figure out some of these issues. Briggs and Little Durasport seems like it will be promising to knit with, so if you'd like to give our pattern a try and send us notes, we'd be more than happy to receive the advice. We'll take socks in any pattern or size, and just ask that you stick as closely to the archival pattern as possible.

Below is a sizing guide for the socks, that was published in a poem by Margaret Duley. There were three sizes, each identified with a white, blue or red row :

"*But what means the white row I see right here, / Is it a sign to make the pair?"*
"No, that marks the socks for the slender youth, / Who does his part for the cause of truth.

"The red is the sign for the hardy man, / At the height of his strength in life's short span;
But young and old alike do the same, / For life or death, for honour or fame.

"Blue in the sock is the medium size, / The colour dear to the sailors' wives,
So in the grey socks, red, white and blue / Form our colours so bright and true.

First World War knitting pattern on opposite page, with notes from Donna Clouston.

SOCKS FOR SOLDIERS.

Four Steel knitting needles. Size 12. 2.75 mm

Cast on 60 stitches, (20 on each needle).

Work a rib of 2 plain, 2 purl, for 4 inches.

Ribbing band
11 rows grey
4 rows white
15 rows grey

Between the first and second inch of this rib, work in 4 rows of white, this will show that the length of the foot must measure 11 inches.

*I didn't make the extra stitch see below at heel **

Work twenty plain rows, always purling the last stitch on the 3rd needle, to make a seam. You might make an extra stitch if you think it would be better.

Then on the 1st needle, k. 2 plain, k. 2 together, k. plain until within 4 stitches of the seam; k. 2 together, k. 2 and seam.

Knit 6 plain rounds, decrease as before.

20 rows → Knit plain till the leg measures from the top 10 inches.

For the Heel—Divide the stitches—28 for front of foot, 29 for heel; discontinue making seam. * 28

16 rows → Knit backwards and forward on heel stitches, knitting and purling the rows alternately till you have 2 or 2¼ inches.

start decreases on purl row 17

To turn the Heel—Knit to 1 beyond the seam stitch, knit 2 together, k. 1, turn, and continue this till there are only 14 stitches. Pick up the side stitches; knit across the 28 stitches on the front; pick up the other side stitches and on this needle put half of the 14 stitches of the heel, the other half goes with the first stitches picked up. Knit one round plain; then knit plain to within 3 of the end of the first needle. K. 2 together, k. 1. Knit plain across second needle. Third needle, k. 1, k. 2 together—plain to end. One round plain. Repeat these two rounds till the stitches are reduced to fifty-six or fifty-seven.

pick up 10 stitches on each side for the gusset

40 rows → Knit plain till the foot measures from the top of the heel 9 inches.

Traditional Toe

14 stitches on the first needle, 28 on second, and 14 on third (56 total)
* On first needle knit to with in 3 stitches of the end K2 together, K1
Second needle K1, SSK, knit to with in 3 stitches of the end K2 together, K1
Third needle K1, SSK, Knit to end of needle,
Next row Knit all needles *
Repeat until there are only 7 stitches on the first needle, 14 on second, 7 on third
Then continue with only decrese rows (no knit all needles row)
Work until you have 3 stitches on first, 8 on second, 4 on third (15 total)

SSK - slip slip knit together

GRAFTED TOE OF SOCK.

This toe does away with the usual ridge produced by most knitters when casting off, which is so liable to cause blisters to men when marching.

Knit the toe in the way you think best until you have about 15 stitches left. Divide these evenly between two needles. Break off wool, leaving about half a yard, which, thread into a blunt-pointed needle.

Put needle through first stitch on front needle (keeping wool always under the needle) as if for purling, and draw the wool through, leaving stitch on needle. Then put through first stitch on back needle, as if for knitting, and leave that on also.

* Then through first stitch on front needle, as if for knitting and take it off. Then through next front stitch, as if for purling and leave it on. Then through first stitch on back needle as if for purling, and take it off. Then through next back stitch, as if for knitting, and leave it on *. Repeat from * until all stitches are gone, then darn in end of wool in usual way.

ATTENTION MITTEN KNITTERS!



Hi,

Do you knit Newfoundland Mittens?

This is an invitation to you and all knitters in Newfoundland and Labrador.

My name is Christine LeGrow and I own a hand knitting business called Spindrift .If you want to know more about it please check out my website (www.spindrifthandknits.com). This October I will be hosting a mitten knitting competition and exhibition. It will be held at the Quidi Vidi Village Plantation in St. John's Newfoundland. The reason I decided to do this is because I feel double ball knitting in our province is starting to fade away. The trigger mitt is an excellent example of double ball knitting and it is an integral part of our knitting heritage. Many simple and intricate designs using light and dark contrasting stitches were knit into mittens and gloves that have kept hands warm for generations.

Please help keep this tradition alive. Show off your knitting expertise by knitting and entering your very best pair. I know that your mittens will inspire the next generation to pick up those needles and keep on knitting! If you have a friend or neighbour who knits please share this invitation with them.

Thank-you for your time and I hope you will decide to enter,

Christine LeGrow

74 Lower Rd.
Outer Cove, NL
A1K4B4

Who can enter?

Knitters willing to hand knit using the double ball method and two colours or more, mitts, gloves, trigger mitts. Any variety of double ball knits used to keep hands warm.

When and where is this exhibition/competition?

It will be open to the public from Friday, October 24 until Sunday , October 26,2014 inclusive. The location will be the Quidi Vidi Village Plantation in Quidi Vidi Village.

There is a deadline to enter. Entries must be received by August 15, 2014.

Six prizes will be awarded as chosen by an independent panel of judges. Their decisions will be final.

The prizes will be: Three cash prizes of $100, $75, $50. There will be three additional honourable mention prizes of wool gift packs. All six winners will receive a certificate suitable for framing. The criteria the judges will use will be a combination of the overall effect of the material, the colour combination, the use of innovative design or execution of a traditional pattern. The knitters skill will be judged including gauge , technique ,finishing and practicality of the item.

For full contest information and to get an entry form, email christinelegrow@nl.rogers.com